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ART AND BOOK SALE CATALOGS—The American Art News, in
connection with its Bureau of Expertising
and Valuation, can furnish catalogs
of all important art and book sales,
with names of buyers and prices, at
small charge for time and labor of
writing up and cost of catalog when
such are de luxe and illustrated.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in
art or literary property but deals with
the dealer and to the advantage of both
owner and dealer. Our Bureau of "Ex-
pertising and Appraisal" has conducted
some most important appraisals.

THE ART SEASON'S CLOSE

Although a few books and minor art
sales are announced for next week—the
last full week of May—and even for the
early June days, the American art sea-
son of 1919-20, with the sales of the
latter part of the present week, to be
recorded in our issue of May 29, and
the successful eleventh annual Federa-
tion of Arts Convention at the Metro-
politan Museum, virtually closes today.

It has been a long and curious season,
marked by prosperity and activity in the
art trade during November and Decem-
ber, a prosperity and activity that nat-
urally aroused the rosier hopes for
the four months to follow the New Year,
but which hopes were dissipated as the
art market never revived to any appre-
ciable extent after the Christmastide and
New Year holidays and has remained
stagnant ever since. The absence of
buyers, at art auctions and in the dealers'
galleries and artists' studios, has been un-
precedented, even during the lean years
of the war. This absence has made what
is known in Wall Street as a "Traders'
Market," and the dealers have been, with
the exception of a few wise private col-
lectors, the buyers at and supporters of
the art auctions, and have traded, as
rarely before, outside the auction
rooms, with each other. Only the auc-
tions of literary property have brought
out a respectable number of private
buyers.

An analysis of the causes of the past
season's unexpected slump in the art
trade in America—for business has been
and continues to be good and prices high
in London and Paris—is difficult to make.
The consensus of opinion among those
best posted, in and out of the trade, seems
to be that the slump and following stag-
nation were and are probably due to a
combination of adverse factors, an almost
phenomenally protracted period of ex-
treme inclement winter weather which
rendered city streets almost impassable
for many weeks and drove a large ele-
ment of people of means and taste to
Southern and warmer climes, heavy tax-
ation, the first installment of difficulty of
procuring domestic servants, abnormal
and extortionate rental prices which fell
due in March, labor unrest, and uncer-
tainty as to the economic and political
future—all made buyers and investors
timorous.

These disturbing factors would seem
to have been and to remain sufficient for
the abstention from the art market of
collectors and buyers. And yet there
never was a time when art works of the
best quality brought higher prices in the
world's art marts. The situation is para-
doxical and cannot long persist.

OBITUARY.

Hugh Thomson.

Hugh Thomson died at his home in
Wandsworth, a suburb of London, May 8
last.

He made the illustrations for editions of
the works of Jane Austen and George Eliot
and also provided illustrations for editions
of Shakespeare.

He was born in Coleraine, Ireland, in
1860 and was apprenticed to draftsmanship
at Marcus Ward & Co. under the direction
of their chief artist, John Vinycomb. After
remaining there for some time he went to
London in search of a wider field. There he
met Comyns Carr, who was editing the
"English Illustrated Magazine," and who
gave the young artist his first commission.
Later he met Frederick Macmillan, and was
offered an engagement on the staff of a
magazine of which Macmillan was the pub-
lisher. He thus started his career as an
illustrator.

The Late Jean Baffier.

The death of Jean Baffier means the loss
of a particularly interesting sculptor and
esthetician. He was at once an innovator
and a traditionalist. He believed that by
expressing his time, country and province
faithfully, conscientiously, typically, he
would most nearly approach the funda-
mentals of his art. And he fully realized
his theories and aims. Baffier was the most
scrupulous and fervent of artists, keeping
to himself except when he had an idea to
express, as in the articles he contributed to
L'Occident and his Manifeste du Groupe des
Ouvriers d'art de Bourges. For he was
also a craftsman and brought as much en-
thusiasm and care to bear upon the execu-
tion of a jug as upon a portrait-bust. A
set in silver representing peasant women
in the costume of his native Berry country,
intended for dinner-table decoration, a
monument on a small scale, although small
only in dimensions, was a work not for-
gotten, once seen. Baffier was one of the
quiet, hard-working, much-thinking, un-
ostentatious, advertisement-abominating ar-
tists, reminiscent of the anonymous Middle
Ages and answering to the doctrines of a
Charles Péguy.

André Metthey

The death of that excellent potter, André
Metthey, also means a serious loss in the
ranks of France's best craftsmen. His last
exhibition, held in 1919 at Hébrard's, re-
vealed his discovery of a splendid red in
the quest of which he had spent many years.
Besides his sumptuous ceramics, enamels,
porcelains, painted and sculptured earthen-
ware, he leaves some fine tapestries, all of
which are to the high honor of modern
French applied art. He died in his studio
in the suburbs of Paris, near his furnaces.

Customer—"What? Two thousand marks
for the frame? That is dearer than the
picture."

Art Dealer—"Yes, but the frame was
made by a trade-union workman and the
picture was painted by a mere artist."

—"Jugend," Munich.

CORRESPONDENCE

N. Y. Dealer's Phila. Move

Editor, AMERICAN ART NEWS.

Dear Sir: We notice on the front page of
the May 15 issue of the AMERICAN ART NEWS
an article headed "Ralston's Phila. Move."
We would ask you to correct the impression
this heading makes. We wish to make the
statement that we purchased, in conjunc-
tion with Mr. Howard McNamee, the firm
name of J. E. Clees and Co. (Inc.), and
not Mr. Louis Ralston, as your article reads.

We do not wish this announcement to
make an impression that it is closed to
other galleries, who might desire to hold
exhibitions from time to time in the McClees
galleries. Mr. Ralston has no financial
interest in this concern.

Thanking you to kindly give this matter
your attention, we are,

Very truly yours,

Samuel Schwartz's Sons & Co.

Schwartz Galleries,

Samuel Schwartz's Sons & Co.,

14 E. 46 St., N. Y.

(We are pleased to publish the above
letter of correction, but any error of
statement in the article referred to was
not ours but that of the Phila. Public
Ledger, whose story of the change in
the old Phila. firm and the purchase
of said firm's business by the old and
well known N. Y. house of Samuel
Schwartz's Sons & Co., we simply re-
published verbatim in our issue of
May 15, as one of interest to the art
trade, and with the friendliest inten-
tions.—Ed.)

BOSTON

The annual summer show by members of
the Boston Art Club is on at their galleries,
Newbury St. until Oct. 1. It is a live, in-
teresting exhibit and represents solely the
work of club members. Each artist was
permitted to send two canvases, at least,
one of which was selected for hanging. The
hanging is nicely carried out and is a tribute
to Messrs. Pepper and Spalding, who had
the work in charge. Some 50 canvases
are shown, with noticeably fewer por-
traits than usual in displays of the kind.
The center of the farthest wall has been
given to Earl Sanborn's large decorative
and symbolical painting, "Spring"; entirely
imaginative, done in simple flat tones, and
striking in its color, simplicity of arrange-
ment and the manner in which the artist
has kept to his purpose and intention, i.e. a
decorative panel. This is a new field for Mr.
Sanborn and quite the best work he has
yet shown. Alexander James has two win-
ter landscapes in both of which he has
caught the true color and atmosphere of a
winter's day. E. Ambrose Webster shows
two good examples. "The Red House"
perhaps the more striking, to prove that
watercolors are not all Charles Pepper
knows how to paint he exposes a large oil
"In the Woods," a womanly figure against
a deep wooded background, very well
painted but rather sombre in color. Harley
Perkins' "Mademoiselle," a girl carrying a
dog and muff in her arms is a clever figure
piece, strong in light and looks well beside
Charles Hopkinson's landscape sketch of
woodlands and children. Mention must be
made of Eben Comins' "Crowd on the
Beach," William J. Kaula's atmospheric
landscape with clouds, one of the gems of
the show, "Swift River Valley," a preten-
tious and colorful winter mountain scene
by Frederick G. Quimby, Theophile
Schneider's "Spring," a glorious and bril-
liantly lighted apple-blossomed orchard.
Perhaps the finest portrait shown, remark-
able for its characterization and vivid hand-
ling is F. H. Tompkins' of the late Charles
A. Walker.

Lester Stevens has two landscapes, which
although admirable in technique, composi-
tion and decorative feeling are wanting in
light and freshness. Others represented by
excellent work but which space permits
mentioning are Vesper George, Wm. B.
Jossion, Louis Kronberg, Edward R. Kings-
bury, Carl Gordon Cutler, and J. G. Cowell.

At a private tea and exhibition May 11,
Mrs. Winifred Rieber of Berkeley, Calif.
showed several of her latest portraits. Mrs.
Rieber had the unusual opportunity of hav-
ing as sitters such intellectuals as ex-Pres't.
Eliot, Rev. Frederick Palmer and Profs.
osiah Royce, George H. Palmer, William
ames and others. This artist had made the
most of her opportunity, for the portraits
are remarkable delineations of character,
and show thorough knowledge of color and
technique

Sidney Woodward.

"It was a happy thought, on the part of
Messrs. R. C. & N. M. Vose, to organize
a memorial exhibition of the work of the
late Julian Alden Weir," says Mr. W. H.
Downes in "The Transcript," "for he was
one of those fortunate American artists who
had the undivided allegiance of his profes-
sional colleagues, not only because of what
he accomplished, but because of what he
was. Moreover, it is a pleasant reflection
that his merit as a painter and as a man

was fully recognized during his lifetime.
He won the applause of the public as well
as of the profession, and it could be justly
said of him that when he died he had been
for many years one of the most influential
figures in the art world in this country.

"The collection assembled at the Vose
Gallery, contains twelve of his paintings,"
continues Mr. Downes. "Several of these
works are lent by Mrs. Weir and
Prof. John F. Weir, and with them are
to be seen a group owned by the Voses,
which includes such pictures as 'The Bor-
der of Farm,' 'The Truants,' and 'Rhodo-
dendrons.' The examples are well selected
to give an adequate idea of the genuineness
of Weir's talent and the range of his art.
Most of the canvases are landscapes, but his
figure work is happily represented by such
specimens as the 'Donkey Ride,' which was
in the recent exhibition of American paint-
ings at the Luxembourg, Paris, by the
charming head called 'A Lady of the Stage'
and by the 'Girl in Profile.'"

"The landscape of the collection is the
large upright 'Border of the Farm,' fifty by
forty inches. It has all of the artist's sub-
tlety, reticence, and delicacy, is original in
style, and contains the element of serene
poetic sentiment.

CHICAGO

The 32nd annual exhibition of water-
colors, miniatures and pastels by American
artists is on at the Art Institute to June 6.
The Rotary exhibition from the annual
N. Y. show of the American Watercolor
Society, as usual, forms a large part of
the collection. Added to these is a consid-
erable showing by Chicago artists, some of
them noted as painters in oil. There are
also some interesting wood block prints and
the miniatures are of more than usual im-
portance. Henry O. Keller and Louis Ritt-
man are also exhibiting at the Institute in
"one-man shows."

The exhibition of French Art at the Arts
Club is interesting, although many of the
artists complain that it does not represent
comprehensively nor characteristically
French Art of today. They find in this
show much of the impressionism of twenty
years ago and nothing of the modern move-
ment. Besnard's portrait of Cardinal
Mercier and that of Lieut. Dezarrois by
Auguste Leroux are much admired.

The Taos show at the Galleries of Carson,
Pirie Scott & Co., is the most carefully se-
lected collection of Indian paintings ever
shown here. Some of the best of the late
works of Blumenschein, Higgins, and Ufer
are displayed. One of the Ufers shows an
odd arrangement of triangular prismatic
sections subtly indicated by variations in de-
gree of color so as not to disturb the
balance of the picture; following in fact
its lines of construction. Higgins shows
a large decorative canvas of an Indian Girl
seated in the midst of her squashes which
was in the Luxembourg show of American
Art. The Blumenscheins are quite the peak
of his achievement.

With the Dealers

The sale of the collection of Mrs. Marian
White at the galleries of W. J. Young was
most successful, netting a goodly sum for
the owner of the group. Mr. Young's co-
operation in helping a well known art critic
to thus make her declining days free
from financial worries is much to be com-
mended. All people in journalistic lines
greatly appreciate the spirit shown in turn-
ing these galleries and their sales force over,
without charge or profit. The bidding sales
have started here again but in a new way,
one picture being sold each day for the
highest price bid thereon before the close
of the day's business. Mr. Young includes in
the groups so offered only works by living
men and if he can continue the plan without
great loss to himself, he means to do so for
the popularizing of modern American art.

The Anderson Galleries on Michigan Ave.
still continue to exhibit their collection of
American paintings. They will stage two
other "star" events to supplement this and
make the next two weeks notable as the
most brilliant of the spring season. A col-
lection of the late works of A. G. War-
shawsky, paintings of Paris, Brittany and
Italy, will occupy the Mezzanine Galleries,
while a rare collection of etchings by
Whistler, Hayden, Zorn, Cameron, LeGros
and Lepere will be shown in the print room.

The works of Jos. P. Birren at the gal-
leries of Marshall Field and Co. are much
remarked for their agreeable line and color
balance. They are all of Bermuda, where
the artist spent the winter.

The O'Brien Galleries having removed to
their north side home are completing ar-
rangements for a formal opening. A show
window is being installed on the first floor
of the fine old Colonial mansion looking out
on the Drive. The opening of the new
bridge and the consequent steady flow of
automobiles past this point should develop
a very high class shopping district and
studio neighborhood.

An exhibition of nine marines by
Frederick J. Waugh is on at the Thuerber
Galleries, all of goodly proportion and evi-
dencing the power of an artist who knows
his subject.

Evelyn Marie Stuart.